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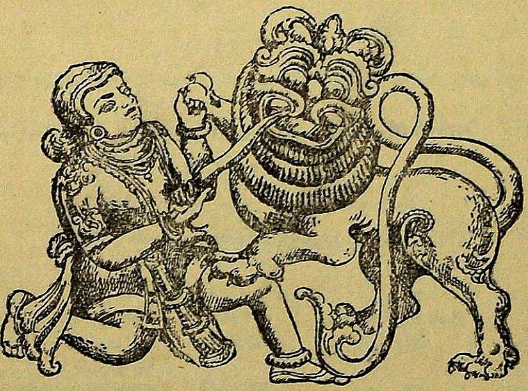

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BEHAVIOUR OF CASE-MORPHEMES IN KANNADA

BY
M. G. VENKATESAIYA, M.A.

[THIS is an investigation of the case-morphemes in the Kannaḍa language, for the purpose of inquiring into their behaviour, by the application of statistical principles in the manner of exact sciences. An investigation of this kind is suggested by Zipf in his Psycho-Biology of Language,—Houghton Miffin Company, Boston, 1935.

'The ideal data for our present purpose would be a statistical investigation of the relative frequencies of morphemes as they occur over a considerable period of time, that is, an investigation of morphemes similar to say, Eldridge's investigation of words in English. Yet an investigation of this sort has, to my knowledge, never been made.' (P. 174).]

Case-terminations in Kannada

There is no case-termination for non-singular in all the three genders in O.K.; the simple stem or the stem with the gender suffix in the case of those ending in—*a* is used as the subject of a verb to express the doer of the action denoted by the verb or the participle.[1]

O. K. = Old Kannada; M. K. = Middle Kannada; N. K. = New Kannada; Coll. = Colloquial Kannada

1. *A Grammar of the Oldest Kanarese inscriptions*. By Dr. A. N. Narasimhia, M.A., Ph.D. (London). The University of Mysore, 1941. Pp. 117 & 157.

The accusative expresses an object or person on which the action of the verb falls.[2]

The instrumental is used to denote

(1) the instrument or the means or the manner,[3]

(2) a special mark or quality,[4]

(3) association.[5]

The dative expresses (1) the person or place to whom or to which something is given, and (2) the place or position towards which one moves.[6]

There is no ablative form in O. K.;[7] the genitive is used to express the relation of objects or persons.[8]

The locative is used to denote the relation to a place such as a mountain, a kingdom or a holy place.[9]

Functional Syncretism

The phenomenon of case-variation is visible even from the earliest times, in inscriptions,[10] O.K.,[11] M. K. and N. K.[12]

Firstly, to investigate into the relative frequencies of case-morphemes as they actually occur in a continuous piece of prose.

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2. *A Grammar of the Oldest Kanarese Inscriptions.* By Dr. A. N. Narasimhia, M.A., Ph.D. (London). The University of Mysore, 1941. Pp. 158 to 162.

3. *Ibid.*

4. *Ibid.*

5. *Ibid.*

6. *Ibid.*

7. *Ibid.*

8. *Ibid.*

9. *Ibid.*

10. Abstracts of Theses—*Historical Grammar of Old Kannaḍa.* By G. S. Gai. Bulletin of the Deccan College Post-Graduate Research Institute, Poona. Vol. VI. Nos. 1 and 2. Page 7.

11. *Some Ethno-Psychological Features in Dravidian.* Bulletin of the Deccan College Post-Graduate Research Institute, Poona. Vol. II. Pp. 209-10.

12. *Ibid.*

Material: For this purpose Burli's *Kannaḍakkiruva Kal toḍakugalu*[13] is analysed with reference to the relative frequencies of occurrence of case-morphemes and tabulated below in the descending order—

TABLE I

Case-morphemes	Number of Occurrences
Nominative	176
Genitive	100
Accusative	51
Dative	44
Locative	43
Instrumental	20
Ablative	0

The Nominative has the greater relative frequency of occurrence. This is in harmony with Zipf's findings.[14]

Further investigation shows the following relative frequencies of case-morphemes in *Srikantayyanavara Vakṭṛtva*[15] and *Kurukṣetra*[16] and they are tabulated in Table II.

13. *Sambhāvane*—Kannada Sâhitya Parishat, Bangalore, 1941. P. 130.
14. *Psycho-Biology of Language* by Zipf. P. 139.
15. *Sambhāvane*, *op. cit.* P. 34.
16. *Kurukṣētra.* A Novel by Gaḷganātha. 1919. Chapters I—VI.

TABLE II

Case-morphemes	Number of Occurrences S	Number of Occurrences K
Nominative ...	155	1,742
Genitive ...	106	780
Accusative ...	67	581
Dative ...	47	361
Locative ...	39	220
Instrumental ...	27	119
Ablative ...	0	12

S=*Srikantayyanavara Vaktṛtva* ; K=*Kurukṣetra*

With the exception of the Nominative the order that is seen in Tables I and II are not the same given by Zipf.[17]

TABLE III

Order found in Zipf	Order found in Tables I and II
1 Nominative ...	Nominative
2 Accusative ...	Genitive
3 Instrumental ...	Accusative
4 Genitive ...	Dative
5 Locative ...	Locative
6 Dative ...	Instrumental
7 Ablative ...	Ablative

17. *Psycho-Biology of Language* by Zipf. P. 139.

We may now hypothecate that the order in which the case-morphemes occur in a continuous piece of prose is probably a characteristic of the language itself; and as far as the Kannaḍa language is concerned we see every reason to believe that in a continuous piece of prose the case-morphemes exhibit an orderliness of occurrence, the Nominative being the highest and the Oblative being the lowest, as seen above in Tables I and II.

Secondly, to investigate into the relationship between magnitude and frequency in the relative frequency occurrences of the case-morphemes.

Cases are formed by the addition of post-positions. These post-positions are not independent words; they are added to the simple base in the nominative and to the oblique base in other cases.[18] Table IV illustrates the formation of words and also gives the magnitude of case-morphemes employed in N. K. taking into account the colloquial forms employed.

Conclusion

From a comparison of the Tables I, II and IV we are apt to conclude that the case-morphemes in Kannaḍa exhibit a decided orderliness in behaviour and that there exists a relationship (in this case an inverse one) between the magnitude of the case-morphemes and its frequency of occurrence, that is, a statistical relationship is seen between high frequency, small variety and shortness in length, a relationship which is presumably valid for language in general.[19]

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18. *History of the Kannaḍa Language* by Rao Bahadur R. Narasimhācharya, M.A., M.R.A.S., Govt. Branch Press, Mysore, 1934. (Pp. 18, 72—75).

19. *Psycho-Biology of Language* by Zipf. P. 27.

TABLE IV

No.	Case	Words	Base		Case-Morpheme	Magnitude in Phonemes	Average	Rank	Rank in Tables I & II
1	Nominative ...	Maravu ... Mara (coll.)	Mara ...	v	u o	1 o	0.5	1	1
2	Accusative ...	Maravannu ... Maravana (coll.) Mara (coll.)	Mara ...	v	annu ana o	4 3 o	2.33	3	3
3	Instrumental ...	Maradinda ...	Mara ...	d	inda	4	4	6	6
4	Dative ...	Marakke ... Marake ...	Mara ...		kke ke	3 2	2.5	4	4
5	Ablative ...	Marada deseyinda ...	Mara ...	da	deseyinda	9	9	7	7
6	Genitive ...	Marada ...	Mara ...	d	a	1	1	2	2
7	Locative ...	Maradalli ... Maradali (coll.)	Mara ...	d	alli ali	4 3	3.5	5	5

Mara=a tree. Coll.=colloquial form.

MARRIAGE INSTITUTIONS IN INDIA

By L. A. Krishna Iyer, M.A.

(Continued from Vol. XL. Page 22)

Marriage among the Brahmins

Marriage among the Brāhmins is obligatory because the birth of a son is said to enable him to obtain *mokṣa*. To be mothers were women created and to be fathers, men.

Manu conceived it as a social institution for the regulation of proper relations between the sexes. He is only a perfect man who consists of his wife, himself and his children.

According to law-givers, any one making gifts to, or taking gifts from, a Brāhmin who remains a house-holder, but does not marry, goes to hell. Atri says, "No hospitality should be accepted from an unmarried house-holder." Celibacy is regarded as an impiety and a misfortune,—an impiety because one who does not marry puts the happiness of the manes of the family to peril, and a misfortune, because he would receive no worship after his death. Hence marriage has become a religious duty, the twelfth *Saṁskāra* incumbent on all. Until a man finds a wife, a man is only half of a whole; and among the Hindus of the present day a celibate is considered to be a useless member of society looked upon as beyond the pale of nature; so also all women without exception are expected to marry. The liberty of choice is seldom given to the contracting parties, at any rate, until very recently. The parents of the bride and the bridegroom, along with the maternal uncle and their relations, make all necessary arrangements preliminary to the wedding.

The father as the head of the patriarchal family has absolute control over his wife and his household, he could sell them, chastise them, dispose of the sons and daughters in marriage, and divorce them at will. The patriarchate means the complete subjection of womanhood. This has been, and is even now, the old Hindu ideal, and the modern spirit based on western culture, is leading to its decline. Vatsāyana opines, an educated youth has a right to marry. The bride must be a virgin. Sumer characterises the demand for

virginity as an appeal to masculine vanity and as a singular extension of the monopoly principle.

CHOICE OF MATES

According to Hindu S'āstras, there are certain rules of exogamy and endogamy for regulating marriage with a view to control the choice of a mate. The exogamous taboos are intended for the restriction of free marital relationship. Their origin lies in the horror of incest which aims at preventing sex relations between brothers and sisters, and parents and offspring. According to these s'āstras, persons who are related as *sapindas* cannot marry. This relationship extends to six degrees, but there is a difference of opinion, when the common ancestor is a female. Another restriction is that the parties to a marriage should not be of the same *gotra*, nor invoke the same ancestors.

Among the Nambūtiris, the members of a Vedic family avoid matrimonial relations with those of the non-Vedic, and marriage among various sub-divisions of the non-Vedic communities is endogamous. A woman of the Vedic class is married to a man of the non-Vedic, but she is not allowed to mingle freely in her own family.

Among the Tamil and Konkani Brāhmins, the same *gotra* and *pravara* restrictions prevail. There are other rules regarding qualifications for fitness to marry laid down in Dharma S'āstras. Those to be avoided are:

1. One which neglects the *dharmas*, that is, the duties and obligations according to the s'āstras;
2. One in which the Veda is not studied;
3. One in which no male children are born; and
4. One of the members of which have thick hair on the body or are subject to hæmorrhoids, pthisis, weakness of digestion, epilepsy, and white or black leprosy.

The third and fourth types of families have to be avoided due to biological considerations. In short, a man should marry a maiden free from bodily defects with agreeable names, the gait of a *hamsa* or elephant with a moderate quantity of hair on the body

and head, with small teeth and regular limbs. Vaṣiṭha sums up the situation by saying that the maiden must come of good family and of faultless courage. These qualifications apply to the bridegroom also by analogy. He must be one whose virility is examined. The girl must have both her parents alive. She must be younger than the man by three years at least. She should belong to a family of good character, healthy and large with many relations who are attached to each other with affection. She must possess beauty as well as good conduct and must be with auspicious marks on her body.

Vatsyāyana says that persons of unequal status are not likely to be happy unions. Marriage and social intercourse should be with equals, not with those either above or below him. Inequality of social status between two parties to a marriage union is likely to be a cause of disparity among the relations of the two between one another. True love unions can arise only between equals.

Only persons of the same status can be complimentary to one another. If they belong to different planes, they do not properly complement one another, as the very essence of harmony is lacking. Consequently, it is an essential condition for the proper choice of partners that both should be of the same plane. The ultimate aim of marriage is not to maintain, but to elevate the plane; when this takes place, it is thanks to the woman.

If a man marries a woman below his station, he can rarely lift her up to his. But woman, as a born mother, is capable and specially fitted to raise the man; in this connection, the dynamic and progressive force lies with her. Thus the eternal feminine again and again exalts sinking humanity.

Our forefathers were wise in permitting their daughters to marry below their station, but not their sons as the male is unable to raise the mate. Therefore, equality of birth, in its true sense, is necessary for a prosperous marriage. Each person should try above his station in one sense or another. That is why every man looks to the eternal feminine without possibility of disappointment

and that is why woman desires to reverence her lover. All depends on the standard and on the feelings. Real agreement can never be reached between persons of unequal birth.

FORMS OF MARRIAGE

Manusmrthi declares that *Brahma*, *Daiva*, *Ars'a*, *Prājāpatya*, *Gandharva* and *Asura* are lawful forms of marriage while the two forms, *Pais'ācica* and *Rākṣasa*, are unlawful and should never be practised. The first four are essentially Brāhmanic under which the father hands over his daughter to the bridegroom free and without price although in the *Ṛṣi* form, it is for two heads of cattle looked on as *Arhana* (gift of honour) only. Then there is the purchase or demon (*Asura*) marriage, love or *Gandharva* marriage, marriage by capture (*rākṣasa*) and marriage by stealing (*pais'ācica*). Marriage by capture, but not marriage by purchase (*asura*) nor *pais'ācica* marriage, is allowed to the warrior; but, on the other hand, the Vaisya and S'udra may marry by purchase. The *Gandharva* and *Rākṣasa* are viewed as proper to the Kṣatriyas. Bhiṣma says that the *Brahma* form is followed by the righteous Brāhmaṇas. While referring to the *Gandharva* form, he says, the father of the girl, without consulting his own wishes, gives away his daughter to a person whom she likes and who reciprocates her sentiments. *Arthas'āra* permits the first four forms as ancestral custom valid on the father's approval: it also permits the other forms provided the sanction of parents is obtained.

While Manu regards the first six as lawful, he gives his particular approval to the *Gandharva* and *Rākṣasa* forms in the case of the warrior *varṇa*, as being permitted by time-honoured tradition. Kâmasūtras have also recommended the *Gandharva* form of marriage as being the most respected form of marriage because, says Vatsyāyana, it is the result of mutual love and mutual love is the true foundation as well as the true goal of marriage. *Gandharva* marriage is a love union without the performance of sacred rituals, as was the case with S'akuntala and Duṣyanta.

Though founded on mutual affection it was one of those forms which did not find favour with the law-giver. Nevertheless

it persisted long in Indian Society as our epics and other literatures make it clear. Manu gives the name of *Gandharva* to marriage by mutual choice, and gives his disapprobation by stigmatising it as born of desire. The way to marriage which is shown by the torchlight of passion has not for its goal the welfare of society, but the satisfaction of desire.

The science of eugenics attaches but little value to personal sentiment. According to it, selection by personal inclinations must be rigorously regulated for the sake of progeny. If the principle involved be once admitted, marriage must needs be rescued from the control of the heart and brought under the province of the intellect. Otherwise, insoluble problems will arise, for passion recks not of consequences, nor brooks interference by outside judges. In all the three works of Kāḷidāsa, he has looked upon marriage as a state of discipline, not intended for gaining happiness, but of which the method is the control of desire and the object is to bring about the birth of the slayers of evil.

Early Marriage

At a particular age attraction between the sexes reaches its height and if marriage is to be regulated according to the social will, it must be performed before such age. Hence the custom of early marriage.

For the purpose of marriage, spontaneous love is unreliable. Its proper cultivation should yield better results, and this should begin before marriage: "Therefore, from the earliest of years, the husband as an idea is held up before our girls in prose and poetry, through ceremonial and worship. When at length, a girl gets her husband, he is to her not a person, but a principle like patriotism, loyalty, or some such abstraction which owes its immense strength to the fact that the best part of the married couple is our own creation and therefore, part of our inner being.

"Therefore, in coming to our judgment on the marriage systems in India, we must not fail to recognise the fact that therein the man and the woman are not on a footing of equality. Such

ineqality would have utterly humiliated her, but for the fact that for the wife the husband is an ideal. If the husband is a man of sensitiveness, the flame of this ideal love is transmitted to his own life too. Such mutual illumination it has been our lot to witness."

Manu has said that a man of thirty should marry a girl of twelve, and a man of twenty-four, a girl of eight. All agree in one point that the bride should be younger than the bridegroom by three years or more. Vatsyāyana does not appear to have favoured Child Marriage.

In the Mahābhāratha, there are indications that the age limit was carried higher. There are numerous instances where the bride-to-be was a maiden who had attained an adequate physical as well as intellectual status deemed necessary for married life. In regard to the age of marriageability, it should be observed that a life of sex experience at too tender an age has been found harmful to the development of personality, physical as well as intellectual, of the male and the female. It is equally harmful to start sex life too late. Hamilton and Gowan have, however, shown that early sexual experience is valuable to the mutual health and marital normality and happiness of women.

The Sarda Act

With the introduction of western ideas and civilization, the educated sections of the Hindu Society began to feel the need to defer marriage to a more advanced age. Social conferences began to advocate the cause of post-puberty marriage during the nineties of the last century, but their efforts were not successful till the beginning of the twentieth century. Society was still afraid to cross openly the fateful age of puberty. Gradual disintegration of the joint family system, progressive realization of the usefulness of female education, and above all, the hard necessities of the economic struggle for existence have now induced the advanced sections of Hindu society to throw overboard the *smṛthi* injunctions and to adopt post-puberty marriage.

In Mysore the age of consent for marriage was fixed about 1896 and it was followed by Baroda. The passing of the Sarda

Act in 1929, penalising the marriage of girls before the age of fourteen produced a reaction in the orthodox sections of the Hindu Society. In accepting and following the theory of post-puberty marriage Hindu Society is merely returning to the old custom of Vedic and Epic times. It need not be considered anti-religious at all.

The main reason for popularising post-puberty marriage in the early period of Hindu history was the great concern which society felt over the question of girl's education. Precisely the same reason is now helping the cause of post-puberty marriage but it is necessary to point out that it has its own defects. There should be post-puberty marriages, but they should not be normally postponed beyond the age of eighteen or twenty. Society should be vigilant and should not countenance any deliberate tendency to postpone the girl's marriage beyond the age of twenty.

Dowry System

The dowry system is connected with the conception of marriage as a *dāna* or gift. The gift of the bride was accompanied with a formal and small gift in cash or ornaments. In ordinary families, the amount of dowry was a nominal one. It was a voluntary gift of pure affection and presented no impediment in the settlement of the daughter's marriage till the end of the last century. Since then, the amount of dowry has begun to assume scandalous proportions. A good education, a lucrative appointment, or a good footing in a learned profession improved enormously the social and economic position of a youth, and made him immensely attractive as a son-in-law. He naturally acquired a high price in the marriage market. There were no such factors in the pre-British period, when society was mostly agricultural and Government appointments were not so lucrative as at present. Anything like the present dowry system did not then exist. It is now time for the Hindu Society to put an end to this evil custom for which public opinion has to assert itself emphatically. The youth must rise in rebellion against it. Proper female education, marriage at an advanced age, settled by the parties themselves and awakening of the public conscience appear to be the only remedies that will eventually stamp out this custom.

WEDDING RITES

In describing the marriage ceremonies to be performed, all the texts refer to the bride as being given away by the father or her guardian in the family who invites the bridegroom, who goes to the bride's house where the wedding takes place. Of the wedding rites, *kanyakadāna*, *vivāhahoma*, *pāṇigrahaṇa*, *agni-pariṇaya*, *asmarohaṇa*, *lājāhoma* and the *saptapadi* are important and evince several implications of a social nature.

The first, the *kanyakadāna*, is performed by the father who pours out a libation of water symbolising the giving up of the daughter to the bridegroom who accepts the gift and the bride's father exhorts the bridegroom not to fail the girl in the pursuit of *dharma*, *artha* and *kāma*, and the groom replies that he shall never fail her in these.

Next comes the *vivāhahoma* rite. This requires that, having placed a mill-stone to the west of the fire and a water-pot to the north-east of it, the bridegroom has to offer oblations, the bride participating by holding the hand that makes the offering. This is followed by *pāṇigrahaṇa*, in which the bridegroom stands facing the west, while the bride sits in front of him with her face to the east. He now seizes her hand and repeats the following Vedic *mantra* :

"I take your hand in mine, yearning for happiness. I ask you to live with me as your husband till both of us with age grow old. Know this that the Gods, Bhaga, Āryaman, Savitar and Purandhi have bestowed your person on me, so that I may fulfil my dharmas, of the house-holder with you."

The rite of *agni-pariṇaya* follows. The bridegroom leads the bride three times round the nuptial fire and the water pot keeping their right sides towards both of them, and recites the following *mantra* :

"Let us marry here, let us join together and beget our little ones. Loving each other, bright, with genial minds and hearts, thus may we live through a hundred autumns."

At the end of every round, there is another supplementary rite which is performed by the bride; this is called the *asmarohaṇa* (mounting the stone). Here with the helping hand of the groom, she treads on the stone, as he repeats the following words:

"Mount up this stone, be firm like a stone
Overcome the enemies, tread over the foes."

This is followed by the *lājahoma* in which the bride offers the sacrifice of fried paddy which is poured into his hands by her brother or a person acting in her brother's place to the gods, Ārya-man, Varuṇa, Pūṣana with Agni as the intercessor on her behalf in order that these four may be pleased to release her from her bonds. Thereafter, he loosens two locks of her hair, which have been previously tied, with the *mantra*, "I release you from Varuṇa's bondage."

Saptapadi or seven steps is the most important of the rites, near the nuptial fire. The bridegroom leads the bride for seven steps in the northern direction, and recites:

"Let us pray together
For life sap, as we tread one step along,
For life power, as we tread two steps along,
For wealth more abundant, as we go on three steps with one
For happiness in life, as we walk four steps together,
For offsprings, as we walk along five steps together,
For a long wedded life, as we pledge six steps together,
Be now my life-mate, as we walk up seven steps together,
Thus do thou go together with me for ever and for ever,
Let us acquire many many sons, and long may they live,
we pray."

After the above marriage rites are duly carried out at the bride's parent's house, the wedded couple start out on their journey to the bridegroom's house. This is also to be done ceremoniously. On leaving her parental home, the bridegroom helps the bride to alight from the car. Next follows the *gṛhaprves'a*, wherein the groom conducts the bride into the house. The groom's father now addresses the following benedictory *mantras* to the bride:

"Happy be thou, and prosper with thy children born,
Be vigilant to run thy household in this house,
Closely unite thy body with this man, thy lord. So
Shall ye, full of years, address your company.
Be ye not parted; dwell ye here; reach the full time of human life.
With sons and grandsons, sport and play, rejoicing in your house."

Thereafter the nuptial fire is put in its proper place, and the newly wedded couple offer libations to it. Then follows the rite of looking at the star *Arundhati*, at sunset by the bride. Here the bridegroom shows her the star as *Dhruva*, because of its permanently fixed position in the heavens, while he recites the verse, "Firm be thou, thriving with me."

After the ceremony of *gṛhapraves'a*, the couple are asked to give up all pungent or saline food, to wear ornaments, to sleep on the floor, and observe celibacy for three nights. This period of self-restraint may be extended to twelve days, or it may be as long as one year, if the couple desire their offspring to be a *ṛṣi*. On the fourth day, the husband offers nine expiatory oblations to Agni and mates with her while repeating the following *mantras*, "United is our soul, united our hearts, united our navel, united our body and skin. I will bind thee with the bond of love; that bond shall be insoluble." The husband embraces her, while saying the *mantra*. "Be devoted to me, be my companion."

The rites described above show that mating is but a serious duty devoid of selfish profligacy or lusty debauchery. For the Hindu, marriage is a *saṁskāra*, and, as such, the relations between the marrying parties are of a sacramental character. Nārada says that once the *mantras* are recited by joining the hands of the bride and the bridegroom the marriage becomes binding. Even in the case of *dharma vivāha*, where the nuptials may have to be performed, they too have to be performed before the sacred fire. This fire is brought from the house of a *srotriya*, kuṣa grass is spread before it and oblations are offered in the fire according to the rule of the *smṛthi*. The couple is then to go three times round the fire.

The most emphatically denounced form of marriage is that in which money is paid to the bride or her kinsmen as the bride-price or dowry. Selling the daughter, even for the smallest gratuity, is against all morals. According to Bhiṣma, the sale and the purchase of a daughter, though known to be practised by a few human beings for a long time, should never be done by good men. No one should give his daughter to such beings. Continuous sufferings in hell will be the punishment for the man who sells his son or daughter.

Marriage among Nambutiris

The marriage customs among the Nambutiris (Malayala Brāhmins of Kerala) differ from those of the Tamil Brāhmins in several respects. Marriage is governed by exogamous rules. The contracting parties are of different *gotras*. The bridegroom must be the eldest son of the family. Women have no voice in the choice of their husbands. They may remain unmarried without prejudice, unlike Tamil Brāhmins among whom every girl is married.

Unmarried Nambutiri girl or woman is not allowed to disappear from the world altogether without the semblance of a marriage, for at her death some part of the marriage ceremony is performed on her person. The *tāḷi* is tied. Infant marriage is unknown among them. When a girl's father pitches upon a man, he confers with a *vādhyar* (priest) regarding the agreement of the young man's horoscope with that of his daughter. The dowry of the bride is fixed and the date of the marriage ceremony decided upon.

The bridegroom and his party are first invited to the wedding. The procession to the bride's *illom* is a noisy one and is composed of the bridegroom and his relations, Nayar women under big palm leaf umbrellas, a number of Nayars some of whom engage themselves in sword-play and Nambutiris versed in S'āstras. The bridegroom has a string tied round his right wrist to protect him from evil spirits and carries a bamboo post with sixteen joints, a mirror for good luck, an arrow to guard the bride against evil spirits and a *tāḷi*.

A Strange Custom

The party is met at the bride's *illom* by some Nayar women dressed as Nambutiris, who, being unable to come out and welcome the bridegroom, do so by proxy. They wave a light in front of his face and offer *as'tamāngalyam*, a plate on which are placed plantain, betel, coconuts and other articles. The sacred fire is prepared in front of the courtyard of the bride's *illom* with the aid of a piece of jackwood and *pipal*. The fire is made sacred by some mystic rites and is kept burning throughout the marriage.

In the courtyard, the *nandimukham* ceremony is performed by the propitiation of minor deities and ancestor spirits. A pot containing sacred water, a piece of sandalwood, gold, flower, raw rice and some fruits are the apparent objects of adoration.

A part of the aforesaid ceremony is called *punyāhavācana*, for which the bridegroom repeats certain hymns and is sprinkled with water from the *kaḷaṣa*. A similar ceremony simultaneously goes on inside the house in the presence of the bride. At the conclusion of the ceremony, the *tāḷi* is tied round the neck of the bride by her father. Then two of the cloths brought by the bridegroom are sent inside when the bride wears them. A feast is then given. The couple eat separately in different rooms.

Then comes the marriage proper. The bride's father washes the bridegroom's feet, while a Nayar woman waves a light before his face and conducts him to the wedding hall, where a *mandapam* (raised seat) is created for the occasion. The Nambutiri women watch the ceremony standing behind a screen on one side of the *mantapam*. The bride and the bridegroom are led to the *mantapam*, the former following the latter screened by a cadjam umbrella. She hands him a garland without touching his hand. Vedic hymns are chanted and the pair are brought face to face for the first time. It is called *mukhadarṣanam* or seeing the face.

The bridegroom leads the bride three times round the fire and water jar moving to the right, repeating the mantram, "I am male, thou art female, come, let us marry, let us possess offspring,

united in action, illustrious, well-disposed to each other, let us live for a hundred years." Each time the bridegroom leads the bride round, he causes her to mount a mill-stone, saying, "Ascend through this stone, and be firm as the rock."

SIX-DAY CEREMONY

Then at an auspicious moment, water is poured in the hands of the bridegroom by the bride's father, signifying that the girl and the dowry are handed over to him. The Nambutiri women behind the screen and the Nayar woman in the hall utter a shrill cry. Holding the bride by the hand, the bridegroom leads her seven steps, for force, for strength, for wealth, for well-being, for off spring, for the seasons and as a friend. He tells her to be devoted to him and bear him many sons who may live to an old age. This ceremony is called *saptapadi*. A *homa* is then performed. It is said that the fire used on the occasion may be preserved until the death of the bridegroom and used at the cremation of his body.

When the feast which follows is over, the bride's father takes her on his lap, asks his son-in-law to treat her well and hands her over to him. The bridegroom promises to do so and takes her by the hand. Then follows a procession to the bridegroom's *illom*, the bride being carried in a litter and the bridegroom walking and carrying the sacrificial fire. Thus ends the first day. For three days, the couple live apart, when the bride is initiated into domestic work. The only daily ceremony is the *homa*. On the fourth day, the bride plants a jasmine cutting by way of symbolising help to her husband in the discharge of his religious duties. At night, the bridal pair are conducted to the bridal chamber by the priest who then withdraws. The bridegroom then shuts the door. The priest cites appropriate passages from the sacred writings which are repeated by the bridegroom. On the fifth day, the bridegroom and the bride anoint each other with oil and the latter combs the hair of the former. Before bathing they catch some little fish called *Mannat kani* (eyes looking up), which are found in pools with a cloth as a net. When this is being done, a Brahmachari asks the bridegroom, "Did you see a cow and a son?" Pointing out the fish in the cloth, the bridegroom

replies, "Yes, they are here." This is said to be suggestive of progeny, fishes being emblematic of fertility. *Homa* is then performed. At night, the bridegroom adorns the bride with flowers and makes her look into the mirror, while he recites *mantras* suitable to the occasion. The ceremony may be said to conclude on the night of the sixth day. A few Brāhmans are fed to please the ancestor spirits and the couple go to a jack tree under which some curds, rice and ghee are placed on kus'a grass and an offering is made of flowers and sandalwood. The *kankanam*, bamboo staff and mirror are given to the priest and the wedding is over.

SIMILARITIES BETWEEN NAMBUTIRIS AND BENGALIS

Dr. L. A. Ravivarma is struck by the resemblances which the Nambutiris bear to those among the Brāhmans of Bengal. A few of them are given below.

1. The religious mode of wearing clothes is alike in principle for the Nambutiri and the Bengāli. Both dress in right-handed fashion, the frill falling in front and to the left, while the right hand end passes between the thighs, whereas the neighbouring Tamil and Kanarese people dress in the reverse order.

2. The most important and unavoidable ornaments of a married woman among Malabār Brāhmans are the *māngalya sūtra* and the metal bangles (other than gold) which should always be multiples and unequal on both hands. This is the same with Bengāli Brāhmans.

3. On the death of husbands, the *māngalya sūtra* and the *loha* bangles are discarded. The hair is not removed. This is very nearly the same among the Bengāli Brāhmans.

4. Malabār and Bengāl Brāhman women are strictly *goṣa*.

5. Vedic names of men and women are common in Bengāl and in Malabār. Such names are unknown among Tamil Brāhmans.

6. Villa housing is the rule among the Nambutiris and in rural Bengāl.

7. The *aṣṭamāngalya* or *tāla* containing the eight auspicious things, is an important factor in all social functions in Malabār and Bengāl.

8. So is the "*ulu, ulu,*" *sabda* or *mangalyadwani* (*Kuruva*) in Bengāl and Malabār.

9. The Bengāli and the Maḷayāli tie their sacred thread in *pavitra* fashion.

10. The tantric form of worship is common in Malabār and in Bengāl.

Dr. Ravivarma concludes that such striking similarities in socio-religious and other important matters point to a very close relation between the Nambutiri and the Bengāli Brāhman, though the results of anthropometric studies unfold a different tale.

Sir William Hunter says that the Nambutiris are Brāhmanised fishermen. This statement is naturally considered an outrageous insult to the whole community. The results of anthropometric measurements of Mr. Fawcett led him to believe that they are the truest Āryans in South India and they hold a position for sanctity and respect far above that of all other Brāhmans. There is nothing Āryan in Malabār fishermen.

POST-NUBILE MARRIAGE

The custom of post-nubile marriage is said to be a relic of a custom that once prevailed among their ancestors in Southern India. This was at one time discontinued, but later on revived by Melatta Agnihotri, who set an example by his marriage with a girl after she reached the age of puberty. Since then, the custom has been in vogue. It is often said that the marriage of girls after puberty is due to superfluity of girls consequent on the marriage of only the eldest son in their families and that the influence of hypergamy which gives rise to a vigorous competition for bridegrooms in the upper groups, the disappearance of the custom of the bride price, the appearance of the increased bridegroom's price and the inability of poor parents to get their daughters married in time, are the more probable causes why the limit of marriageable age is beyond the age of puberty.

To limit the disintegration of the family estates, they adopted the custom that only the eldest member of the family should marry in their caste and that the junior members should find their

spouses in the Kṣatriya and Nayar houses without being subject to the provision of providing for their sustenance and other worldly wants. The result is that a large number of Nambutiri women remain unmarried and there are many who die as virgins at an advanced age. The custom which forbids the junior members from marrying in their caste but encourages them in their fleeting alliances with the women of other castes and dooms most of the female members to a life-long celibacy, is one which calls for reform. The reform set on foot by the educated Nayars of Kerala had the effect of driving the Nambutiri bachelors to enter into wedlock with women of their own caste which will enable the superfluous Nambutiri women to get married.

POLYGAMY

Polygamy prevails among the Nambutiris to a certain extent on more economic grounds and it is the senior wife that takes part in the ceremony, while the others sit by her side as her help-mates. In point of status, she has precedence over others and so long as the senior wife governs the junior ones, there is peace and happiness. The children of junior wives are equally entitled to the property of the father. At present, there is general aversion against polygamy and it is resorted to only when the first wife is barren or afflicted with incurable disease.

WIDOW RE-MARRIAGE

The Nambutiris are more tolerent of their widows than the Tamil Brāhmains, among whom complete shaving of the head is enforced for religious reasons. The Nambutiri widows are not subjected to this form of humiliation. Re-marriage of widows is prohibited and they are prevented from making use of gaudy and fashionable attire or ornament.

The national growth of the Nambutiri is to a limited extent curbed by strict rules of religion and caste. He is extremely simple in his manners, life and habits and honest in his dealings with the outside world. He represents the undisturbed vestiges of Vedic Brāhminism.

(To be continued)

THE EDUCATIONAL VALUE OF THE ORIYA FOLK LITERATURE

By Prof. Siddheshwar Hota, M.A , M.R.A.S. Yotis Acharya.

In spite of all defects and worldly worries, man has had some fundamental tendencies to learn things and to spread his own experiences in different spheres of life. This creative art inspires a natural feeling to acquire true knowledge about the animal and the rational world. Man has come to this earth to observe and to experiment his own line of actions and the real influences reflected on his side objects. His loving gaze, melancholy mood, innocent look and the malicious intrigues are the physical and mental expressions as reflected in the magnificent forests, hills, rivers and rivulets and even in the hamlets. Painters have wedded poverty only to give a colourful portrait of the unbelievable freedom of the after-world and poets have always propagated in simple language the principle of their own spirituality. To them "poetry is to act what grace is to moral life" and "poetry is the heaven of working reason." Man has a hobby of obtaining the glorious traditional life of his own country and people and it may be the measuring height of the pursuit of knowledge by man.

Literature is a monumental epitome of the human life that sometimes may end in satire and sorrow. This attitude is really the solution of all human problems and the multitudes of villagers, though living in darkness to the eye of a westernised man, have interpreted their own cult in proverbs, sayings, stories, legends, dialogues etc. Contrasts and comparisons are the integral factors of building an empire of love and attachment so as to be called the heaven where the spirit of our ancient wisdom is the "*Nirguneswapi Satwesu dayām kurbanti sadhaba, Nahi Saṁharate yōstnām chandāchāndāla besmani Mitrulava,*" is the ever-flowing river.

Like Bengal, Bihar, Madras and other States of the Indian Republic, Orissa has got her past traditions which excited wonder and admiration even in the mind of the foreigners. In the hoary past the mighty emperor Kharavela built a magnificent city

known as Sisupalagarh and the vision of the modern historians is concealed in the perfect and artistic designs of Bhubaneswar and Konark temples where no distinction of caste and creed prevails, where the Oriya yogi chants his songs with bowls in an ecstasy and where emperor As'ōka had engaged himself in annihilating the human civilisation and was known as a world conqueror. Principles of equity and toleration of all religions are the unending echoes of the merit of Oriya culture which is symbolised as '*Jagannāth Dharma*' and the '*Mahodadhi*'—the Indian ocean—is the emisssary of preaching those principles far and wide.

Society is the common ground of the people of all strata and it is the place where expression reveals the art in popular literature and language and highly cultured men adore it, not because this kind of literature has more materials for them but it is the best form of art which conceals art in itself. The common man has the idiom of expression in proverbs, *Vacanas*, *S'āstric* sayings, love-songs, moral dialogues etc. and thus the sequestered veil of life not only rests on the kings and queens but also on the illiterate and lower caste people. The rural pictures have been associated with the rustic people and expressed in every effective expression : "*Sāṅkudu pāṅkudu puñjiyā, sāluru bāluru puñjiyā, suku ṭhoṭho puñjiyā i.e.* out of twelve months four should be spent on warm clothes and four as a topsy-turvy life (Rainy season) and the rest with dry and heated mood (Summer season). The uneducated rustic knows the significance of the seasons and the period involved in that, just as a child may learn from its mother who is quite ignorant of the abstruse interpretations of philosophy or the luxury of rhetorical devices and knows only to spend the whole day and night under the sun for bread with no other thought. Love and simplicity are for them a spiritual enlightenment and this has the usual form and picture in the folk literature which differs from place to place.

A special type of folk literature is known as *Charyāpada*. The Bengalees and the Oriyas rightly claim this as their common property. No thinker should wait for the final decision of possessing

Charyāpada literature and enjoy the art of eternal happiness and peace. This rules the unruling human mind as the laws of the country rule the obstinate king. The satire and sorrow are becoming prominent feelings of the human heart. The king is criticised by his subjects and the story explains the spirit underlying it. Once a traveller went to a country of blind men to sell mirrors and to get rid of this malignant influence he wanted to give a valuable gift to a Brāhmin. As there was no suitable Brāhmin for the purpose, he at last gave his gift to a man of the Kandha tribe. He felt hungry and began to prepare his food but he was compelled to cook Khadā in honey extracted from Jadā. He was dissatisfied with the undesirable environment and would not find even a decent man to exchange his ideas with and thus he was compelled to enjoy the company of the envious and noisy horse which always troubled him. Then and there he advised the king to accompany him and that he (the king) had done a great mistake as he placed the golden statue in the dark domain where no spirit of justice and real duty prevailed.

The king did not take keen interest in the welfare of his subjects. Disruption and mis-government prevailed everywhere. Public life and property were insecure. Loot and arson continued in all places in broad daylight. The king of the neighbouring country paid a visit to this afflicted and dangerous zone with a small number of his own people. Life was a problem of disconsolation. In this folk-literature the common man has expressed his own mind that love and power of spiritualism are the primary force of the human race to exist on the earth.

The old *Charyāpada* expounds the heart-felt connection of man with God and the idea of the mysterious being has been revealed in every walk of human life. The poet depicts this transcendental power in the epics and purāṇas which are noted for music, subject-matter and language. The essence in folk literature specially in *Charyāpada* deserves to be esteemed a high place even if the music underlying it gives the teachers and the ordinary people how to mould the native culture though it is rapidly degenerating and disappearing under the influence of the

west. The folk literature has not lost the trace of literary development. Centuries after centuries Oriya people sang the melody of S'iva and Gauri. S'iva appears in disguise as an old man to test Gauri, a maiden of beauty. The physical beauty of Gauri had no influence on S'iva who was in samādhi. Gauri was disappointed and continued a severe type of penance to purify her beauty. A lady desires to be a good wife and mother and Gauri is no exception to it. The womanhood is perfect and heightened when the wife attains motherhood and that is why Gauri leads the life of Brahmachāriṇī in the dense forest. The folk-literature gave prominence in selecting the subject-matter and put it as an objective test to all the maidens. Throughout ancient Kalinga, Utkal and Koṣala there was the custom of worshipping Kumār on the full-moon day of Ās'wina and now the same design of love and sacrifice remains in the lives of unmarried girls. They worship Kumār to have a son whereby they will prove themselves as good mothers. In theoretical lessons they have studied the dialogue of S'iva and Pārvati who became later on the successful mother in society. The idealism of life is always blended with the realistic touch and therefore it may be concluded that the physical and mental power is *S'ākti*, the essence of the human life. This *S'ākti* may be obtained by leading the life of a Yogi. Thus æsthetics become a prominent curriculum in the educational unit expressed in simple language and musical notes.

Human life is full of misgivings and misunderstandings. Psychology of error has a common place in human society. The mother apprehends the unexpected danger which may befall her child at any moment. The poet Radhanath describes in darbar (*Bada krūra kāla bada abis'wāsī, Habodi jibati āchambiteāsi*) that is, the time is tyrant and a traitor and may appear all of a sudden. This parody is commonly seen in the rural pictures and rustic lives. The pang of separation felt by mother Yasoda is full of poignancy which is a peculiar trait of the Oriya home. Unlike the folk-literature of other nations of Asia and the world, the Oriya nation has its native outlook in describing varieties of scenes, peculiarities of character, originality of narration and lucidity in language where both literature and life become

an isle of inspiration to educationists and writers. It became so natural in its theme that the literature is known as *Koili Yuga.*

Koili is a very favourite word of the people who enjoy the æsthetic beauty in its symbolical expression. It is a bird coming from Southern India and a harbinger of the spring. It is famous for its melodious music and the charming art revealed in the green foliage of nature. The etymological meaning of the word *Koili*, Sanskrit *Kokila* has been assimilated from the Dravidian literature. Generally *Koili* is '*Kuyil*' derived from the mimic root *Ku*, to cry. It is an evidence of the Dravidan influence on the Oriya literature from the very beginnings of culture and civilisation. The people are so fond of *Koili* for its charming and melodious note that they name the residence of Viṣṇu as '*Koili Vaikunṭha*.' Even now they cast the faculties of a prodigiously sensitive eye to this bird as a true and faithful friend and succeed with all potencialities to obtain the official sanction with peasants, robbers, beggars and pundits.

Koili literature is so much popular even at the present age in spite of unfavourable currents of the western civilisation. Balaram Das, a renowned Oriya poet has vividly drawn his subject-matter from the purāṇas and characterised his theme with love and devotion of Yasoda, Gopi, Kauṣalya and the subjects of Ayodhyā, Gopa-Nagarī and Maṭhurā. This typical literature flourished from the twelfth century A.D. onward. Ramachandra Das has contributed an appreciable share to this literature and his contributions are *Jānakī Koili, Lankā Koili, Rāmāyaṇa Koili, Bilankā Koili* and others. More works than are published still exist but have not come to light. The same poet is famous for his book *Dardyatā Bhakti* full of sentiments and devotions of Rādhā and Kṛṣṇa. Dina-Krishna, the author of *Rasa-Kallola* has painted vividly the human psychology in all his works embodied with the supernatural tales of *Viṣṇu.* Of the modern poets Fakir Mohanty, Natabar Naik, Madhusudan Swain and Baishnaba Charan Das are worth mentioning. Apart from this there are many poets who are unknown as their labours have not yet reached the scholars.

Society reveals the superstitious practices of Orissa to prevent unhealthy customs. Through the religious ceremonies man tries to be contented at home and his belief is to lead a peaceful life only by performing *dharma* or duty. It has its defects and merits. To err is human. The unexpected evils may fall to the householder and to avoid this the people of Orissa have enumerated in their daily routine to have *Gāyatrī*, *Sāvitrī* and other incantations. The undivided family was the chief criterion of the poor and the rich. The caste systems, though observed rigidly, were accepted in the society by the cultured people as the symbol of deeds and thoughts of human lives. The festivities were very common though varied in performance according to sorrow and enjoyment. This typical society was created towards the end of the fifteenth century A.D. when Caitanya propagated a new *dharma* known as '*Vaiṣṇava dharma*.' All the people had a new awakening and with this marvellous zeal a tendency of unity was ushered in diversity. The *artha*, *kāma* and *jaubana* became the objects of unrealities except the divine love of Rādhā and Kṛṣṇa.

Let us now examine as far as possible the narration of the *Koili* literature. Kauṣalya was a disconsolated mother due to the separation from Rāma, her affectionate son, who was on exile for fourteen years in order to keep the promise of his father, Daśaratha, and lived a forest life. Balaram Das wrote a book known as *Kēshaba Koili* which depicts the elements of pathos. The mother wants to sacrifice even her own life but dislikes to see any discomfort of her son. Mother-hood was the highest ideal to ladies but not their self-centered comfort. *Vasanta Koili* has depicted the pining love of the bride who was separated from her husband. The intense love of the bride was the objective and every phase of it was attributed to *Koili*. The girls may marry but duty is to be done for achieving the qualities of a chaste wife. No doubt love was an object of memory but it retained extraordinary piety and profound fidelity.

Man is born in juvenile temperament with no idea of the world but dies in a worried mind and dejected mood. This makes the man a revolutionary and he investigates with an intent

of inward looking to a powerful and lustrous subject. The mass of Orissa had this enlightenment as explained in the *Jyānodaya Koili* of Nath Trilochana. The poet himself is a yogi by caste but had the most unformulated aspiration of divinity. The three-fold duty attracted the poet who became an exceptional master in spreading the divine knowledge to men in rhythmic language. Knowledge was of two kinds, that is *Dibya* and *Adibya* but the former was always accepted. Equality, impersonality, peace, joy and freedom have been centred into the inner self. Besides this *Jyānodaya Koili* has given a vivid description of the best process of having *nirvāna* or sālvation. The devotion with simple faith is known as *Visuddhā Bhakti*. God has no self. He is *Hańsa* who resides in *Nilachala* or *Koili Vaikunṭha*. Yogis and sannyasis have renounced the world to have *mukti* or salvation, but this particular poet did not prefer to renounce the world to be free from misery and worldly unhappiness. The ever-satisfied poet without indulging in anything for delight, happiness and divine glory, is within the human-self and this can be gleaned only by devotion to love "that is *Rāgānugā Bhakti*." The mass of Orissa have studied the dust particles of *Aṇu* and *Paramāṇu* only to have the inward freedom and outward renunciation. *Manabodha Koili* supports repeatedly this principle and describes: "the human body is the combination of sticks with flesh and blood which are the morsel of jackals and vultures. Many of your companions are already dead but have not taken wealth with them. O Koili! what you have earned for your home has no value as you will be called a ghost as soon as the life will be away from your body." The practical philosophy involved in it is very effective and has substantial link with the life of the villagers. As in the modern era, there was no fear of devil war and all were satisfied with their little property. Theft, robbery and afflicted economy were unknown to them. These principles come from the "Kandarā" of Yogis who do their duty by begging from door to door however rich they may be.

Admixture of Race and Culture

Kṛṣṇa is known as chief of the Non-Āryan tribe. The etymological meaning of Kṛṣṇa is a leader of the black race and

the Sanskrit language has accepted this word in the same sense. Kṛṣṇa is the adjectival form of Karṣṇa which is comparatively related to the Scythian theme and ultimately to *Kālā*. The word Kṛṣṇa also originated from the Tamil root *Kar-u* meaning black, and euphonised form of which is *Kar* and its form in Gujurāti language is *Karo*. With the review of comparative study of all languages the conclusion may be drawn as in Turkish *quāro* or *Kara*, Maugolian *Kara*, Japaness *Kuroi*. These Scythian affinities are too distinct to admit of the smallest doubt. There is clear evidence of a natural connection between the Scytho-Dravidian root and the Sanskrit *Kâḷā*, black. Tamil *Kalam* from which there is a derivative *Karagam* which throws a convincing light on the relation of *Kala* to *Kar-u* and thus the word Kṛṣṇa is either Scythian or Scytho-Dravidian.

The word Gopī has its etymological meaning from the Sanskrit word *Go*, wealth and *pī*, to drink. Its original meaning may be that she is expert in accepting the merit of a man and therefore it may be inferred that these Gopīs are cultured ladies and of Āryan stock. Chandra-Sēnā was a devotee of S'ākṭa and Kṛṣṇa was the powerful Viṣṇu as described by the people of that age. Rādhā, the wife of Chandra Sēnā disliked to accept the S'ākṭa cult and was very much attracted to Viṣṇu. The age of Rādhā-Kṛṣṇa is the renaissance of the two prominent religions of Viṣṇu and S'akti but the former was preferred and accepted by the inhabitants of Gōpa-nagari and Mathurā-puri and they gradually assimilated themselves to the new Vaiṣṇava religion. Rādhā became a bit revolutionary and tolerated insults trom the society for her progressive thoughts and achieved successfully her aim due to her strong determination. Thus the brief analysis of the word satisfies that the different races with various cultures were united and formulated later on into a new society.

The *Koili* literature has been depicted with the love of Rāma and Sitā, affection of Kauṣalyā and the element of pathos, valour and joy described in connection with achievements of Rāma, Lakṣmaṇa and Bharata as the main theme of descriptions. The

monkeys, bears and rākṣasas were the valiant forces of beautifying the characters of Rāma, Sīta and Lakṣmaṇa. The episodes in the Rāmāyaṇa and the Mahābhārata have highly delighted the mind of the people of Orissa, and they attached more significance of building a world of unity where the commissions and the omissions, contrasts and contradictions have no exceptions and gradually the people of Orissa worshipped the man as their god of the gods for his only quality of assimilation of good virtues.

Rāma is the patriarch of the Āryan culture and race. The poet Vālmiki composed the Rāmāyaṇa with an addition of many interpolations and the ultimate result was that Rāma was raised to the Godhead. One of his poetical expressions is: *Vālmiki giri sambhūtā rāmasāgara gāmini. Punatu bhuvanam punya rāmāyaṇa mahānadi*—the Rāmāyaṇa is the great river that had its source in Vālmiki and flows into the ocean like Rāma—a river from its source to its mouth receives many tributaries and increases in volume, till at last it falls into the sea. Rāmāyaṇa by merit became a book of study for the Orissa people from the view point of wonderful actions of Rāma and the intermixture of culture and languages spoken by the people of the respective countries.

No doubt aboriginal names are many in the Rāmāyaṇa but the assimilated names and the facts into the *Koili* literature for the mass of Orissa are full of historical antiquities, ethnological evidences and architectural symbols. Each and every village has a statue of Rāma and Sīta not as lovers or husband and wife but as the ideal personality in society known as *avatāra*. Kauṣalya spent fourteen years in a brooding mood to receive her favourite son Rāma and *kāka* was the favourite word to her then and there. The word *kāka* is derived from mimic root *Ka*- to cry and like *Koili* has crept into the Āryan stock as the *kāka* is prominent for foretelling the future happenings. The mass of Orissa has accepted *kāka* as their favourite bird. Rāvaṇa and other rākṣasas of Lankā belong to the non-Āryan tribes but for their merit and extraordinary qualities they are even now the objects of study by Orissa people. S'avarī was the wife of S'avar, a barbarous tribe but the highly cultured Brāhmins offered prayers

to her as one of the ideal women of the Āryan society. Thus Orissa became the land of intermixture of different cultures and races without having any prejudice against race distinction.

The poem *Bāramâṣi Koili* graphically describes the interesting scenes of all the six seasons with counter feelings of sorrow and unhappiness of Kauṣalya. Lakṣmaṇa and Rāma were remembered very often by her. The poem is a fine piece for its simple language and philosophical imageries. The apt references to the beautiful Holi festival, the *Kumāra Purṇimā bratoschhava*, the virtuous *bratochhava* of the *Kārtīka* month and others became the objects of strong warning to every mother, wife and sister not to commit repeated mistakes in their lives. Thus the variety of songs is, however, best seen in the sad recollections of Kauṣalya. The earth though full of rational and animal interest of the human life is a working field of affection and love and the last but not the least the disconsolated Yasoda and the weeping Kauṣalya thought only of the divine and the unending love which was simple and occupied by God. The greatness of their heart was the measuring rod of the degree of the divine knowledge they cherished. The whole field of *Koili* literature is embodied with the longing love of Kṛṣṇa and Gopī, argumentative knowledge of Udhhava, the unending affection of the mother either Yasoda or Kauṣalya and the unerring devotion of Akrūra and Hanumān to the Godhead Kṛṣṇa or Rāma. Thus the holy spirit of the *Koili* literature lies only in their realisation of the natural love of God and enjoyment of *sat*, *chit* and *ānanda*.

NYĀYABHĀSKARA OF ANANTĀRYA

TRANSLATED BY M. B. NARASIMHA IYENGAR, M.SC.

(*Continued from Vol. XL. Page 109*)

IT should not be argued that the meaning of the negative participle is that it will become applicable to many substances through the relationship of counter-entity whose distinguishing characteristics are identity and duality. When the words, 'through identity' are used, there is the rule that there is the apprehension of the conjunction of the type stated above. Thus the expression, 'through identity,' will not become applicable. It is not so, for time and space determine duality. The apprehension of the negation with regard to time and space will not become concluded and also the apprehension of the unreality related to that (negation) will not become concluded and it will not become concluded though there is the apprehension with regard to a particular time. As in the case of duality, the substance denoted by the word, 'This' will become apprehended as being dependant (on the *Brahman*) and as being that which is contained in the *Brahman* as in the locative case. That, which is dependant on the other, has not as a rule the characteristic of an attribute. Though that which is possessed of attributes is not opposed to that which has others dependant on itself, there will not be the appehension, of blueness, that is dependant on the pot through the sentence 'the pot is blue.' The apprehension that is dependant on the other is produced by considering that the objects related to each other in one particular case ending or termination are mutually dependant on each other. Thus too the grammarians state when two words which are related to each other as being of one particular case termination are used the mistake is that one continuous whole is broken up; because the purport of the apprehension is of the type stated above. The Mīmāmsakas have also established that in the expression 'The first meal of the priest,' who makes the oblation with the exclamation *vaśat*, the statement that the word, 'first' taken to be dependant on 'him' (*i.e.* the priest) is being refuted. The meal with its qualification, namely, 'the first,' is taken to be dependant on 'him' (*i.e.* the priest).

It should not be argued that the substances that are related to each other as being of one case termination are mutually dependant on each other. Thus no mistake arises even though there is not the logical connection of words. In the scriptural text stated above, the word, 'here' denotes the meaning of the locative case. The meaning of the root *as* (*i.e.* to be) is that it (*i.e.* that denoted by here) is the container. Though the meaning of the case terminations is that they denote the *Brahman* as qualified by duality the meaning of the root *as* (*i.e.* to be) with its verbal terminations which (has as its) container (that which is denoted by the word, 'here') is accepted to be dependant on that (word 'here'). Thus it will not be inconclusive reasoning because the apprehension of that which is denoted by the case terminations and which is taken to be the attribute and also (the apprehension) of that which is the verbal termination and which is taken to be dependant (on the case terminations) are not known to exist in any other place. It is not right to say that these two should be of the form of denotation and dependence, respectively. In the sentences, namely, 'The tree is in conjunction with the monkey at the top' and 'the pot at the first moment of its productions has not the attribute of smell etc.' it is proved that at a particular time and in a particular place there is the apprehension of that object being associated with that particular place and time. Yet here there is no proof that it is apprehended in any other (place or time).

It should not be argued that no mistake arises because the meaning of the word is taken to be only the *Brahman* as in the case of duality, qualified by time and space, that indicates only duality. Formerly that (duality) with those qualifications (of time and space) was not considered to be the point in question. It is not right to say that in the sentence 'In him the *pancajana* (or the five senses) are fixed,' the word, *pancajana* is not taken to mean figuratively time and space that indicate duality. Therefore, it is not right to state that duality in general is taken figuratively. Since the word 'five' does not properly fit into (the sentence), it will become useless to use the work, '*ākāṣa*' over again, in the sentence

'The *ākāṣa* is fixed in Him', because it is opposed to the aphorism, namely '(They mean) *prāṇa*, etc.' and because also of the subsequent sentence in the context' (Brahma Sūtra I-4-12) in that sūtra the expression, *Pancajana* is taken to be *prāṇa* etc.

It should not be argued that only for the sake of discussion, the aphorism, 'They mean *Prāṇa*, etc. in the subsequent sentence (in the context) is taken into consideration. In the hymn, 'the five-fold *pancajana* is fixed in Him,' the word, '*pancajana*' refers to a particular soul by considering the argument advanced in other *mantra* (or hymn). The Fifth *anuvāka* of the third *kānda* of the Atharva Veda states: 'The thirteen *bhauvanās* and the five *mānavās* knew the *hōtri* by mind.' This means in the Veda Bhāsya: "Oh! Fire! they knew mentally that you are the *hōtri* (*i.e.* the inviter of the Devas). The thirteen *bhauvanās*, (who knew that) are the sons of the sage, *Bhuvana*, who are thirteen in number and (they are) *Visvakarma*, etc. *Pancamānva* means the four castes with the *Nis'ada* (or the fifth class) as the fifth. *Gandharva*, *Pitṛ*, *Deva*, *Yakṣa* and *Rākṣasa* are one (in the eyes of Yama.) These *pancumānvas* are not appeased by themselves. They appease Yama. Therefore, the illustration here is that Yama is appeased if these five *mānavas* are appeased. Similarly, Bhaṭṭa-Bhāskara and others have commented that *pancamānava* means the four castes with the *Niṡada* as the fifth. *Nis'ada* is accepted to be the fifth class among castes on account of their relationship with fire. It is, therefore, stated in the *mantravarṇa* that these five people use the sacrificial fire for their sacrifices.

The word *prāṇa* etc. will not become applicable figuratively to duality etc. It is not right to use the inferential reasoning that proves the unreality which is not absolutely unreal. You (*Advaitin*) have yourself accepted in the Bhāsya on the aphorism 'because the creation is taught here, as it is not opposed (to the context) in the same way as it is taught in *Mahāvidya* etc.' (Brahma Sūtras I-4-10) that in the scriptural text, 'unborn, one, red, white and black etc.' it is not right to create at any time an unborn (being) who is of an absolutely unreal variety and also in the scriptural text, namely, 'He, the sun,

is delightful of the *Devas'*, you have created delightfulness (in the sun) because it will become fallacious in that inferential reasoning as the objects seen in a dream are mentally perceived through scriptural texts, 'Then chariots, etc.' Here also the inferential reasoning becomes fallacious. Thus the counter-entity of the negation of that (object) which is absolutely unreal and which subsists in an absolutely real (object) is not considered to be of the form of unreality. Unreality is taken to be of the form of counter-entity of the negation of that (object), which is not absolutely unreal and which subsists in an (object) other than that which is absolutely real. There will not be the apprehension of unreality in the counter-entity of the type stated already because of the apprehension of non-subsistence in (objects) other than the absolutely real variety.

(*To be continued*)

REVIEWS

Saivam. Published by the Dharmapuram Adhinam. Dharmapuram, Mayavaram. Adhinam Publications No. 209. Propaganda Series No. 8.

THIS brochure presented to the public in token of offering blessings and according welcome by His Holiness Subramania Desika Gnanasambanda Paramacharya Swamigal, Twenty-fifth in the holy line of Dharmapuram Adhinam, to the beloved Prime Minister of India, Pandit Jawaharlal Nehru, on his return from his historic tour of America, enhancing the prestige of our Motherland and serving an eye-opener of the greatness of the East, is a collection of four essays including the Message from His Holiness the Mahasannidhanam. The late Dr. Ananda K. Coomaraswamy's contribution on the 'Dance of S'iva, is marked by the high mark of scholarship which is expected from the pen of Dr. Coomaraswamy and is supported by texts of the several *āgamas*. This is followed by 'Practice of Religion' by Mudaliar S. Sabaratnam who in his exposition running to about twenty pages traces the necessity for strictly observing religious practices. Prof. K. S. Pillai makes a rapid survey of the S'aiva Siddhānta literature in Tamil and gives the broad outlines of the S'aiva Siddhānta in his contribution on 'S'aiva Siddhāntam.' Religions have been built upon the triple foundations of determination, faith and worship. Determination and faith together lead man towards worship. The image of Natarāja has art in it, it symbolises knowledge, motion and the force that motivates the atoms. The religion of love that perceives everything through intelligence is capable of infusing self-confidence and happiness. Let us march to the castle of happiness on the road of progress with patience as our prop and forbearance our guide.

S. S.

SANSKRIT

The Mahābhārata.—For the First time critically edited by Vishnu S. Sukthankar (August 1925—January 1948) S. K. Belvalkar (Since April 1943) S'āntiparvan, Fascicule 18 and 19, Rājadharma Parts 1 and 2 ; Āpaddharma, Fascicule 21. Fascicules 18, 19 and 21: Edited by S. K. Belvalkar. Karṇaparvan, Part 1, Fascicule 20 ; Edited by P. L. Vaidya. Published by The Bhandarkar Oriental Research Institute, Poona-4. Price Fascicules 18 & 19 Rs. 42-0-0 ; Fascicule 21 Rs. 14-0-0 and Fascicule 20 Rs. 20-8-0.

FASCICULES 18 and 19 of the Critical Edition of the Mahābhārata that is published by the Bhandarkar Oriental Research Institute, Poona, complete the Rājadharma portion of the S'āntiparvan. The General Editor, Dr. S. K. Belvalkar, is himself the editor of S'āntiparvan. He has already edited with great ability and thoroughness Bhīṣmaparvan in this set of volumes. These two fascicules before us maintain the same high standard. The text is based on a collation of no less than thirty-six manuscripts and the testimonia of four commentaries, an epitome and a Telugu translation. A discussion of the critical apparatus is reserved for the volume which completes this parvan. Any detailed review will have to be deferred until the detailed introduction appears. In the meantime we would invite attention to the tabular statement on pages 194 and 195 showing sequences of stanzas of the famous Bhīṣma Stavarāja in the several manuscripts and to the additional stanzas found in certain manuscripts but omitted in the constituted text, starred items 71 to 99 in the footnotes, to indicate the enormous care and attention that has gone into the work.

As regards the contents we would invite reference to (1) the twelfth *adhyāya* which explains the conflicts of saintly life and wordly life, to stanza 33 in it summarising the position and giving the conclusion in the words :

अन्तर्बहिश्च यत्किंचिन्मनोव्यासङ्गकारकम् ।
परित्यज्य भवेत्त्यागी न यो हित्वा प्रतिष्ठते ॥ XII-12-33.

(2) to stanza 4 of the thirteenth *adhyāya*

द्व्यक्षरस्तु भवेन्मृत्युस्त्र्यक्षरं ब्रह्म शाश्वतम् ।
ममेति च भवेन्मृत्युर्न ममेति च शाश्वतम् ॥ XII-13-4

(3) to stanzas 31 to 33 of the thirty-fourth *adhyāya* prescribing the principles for disposal of conquered territories, namely, installing the sons of the conquered ruler, or failing sons, a daughter, (4) to stanzas 3 to 6, 16-17 and 20 respectively of the eightieth *adhyāya* describing, who deserves to be called a Brāhmin, what is *tapās* and that जिह्मं and आर्जवं constitute the difference between *mṛtyupadam* and *Brahmānaḥ padam*, and (5) to stanza 3 of the 109th *adhyāya* on page 509 stating that devotion to father, mother and preceptor is the highest *dharma*. The दुर्गातितरण *adhyāya* (No. 111) is also noteworthy. The appendices are also given in fascicule 19. Of the 15 appendices, being longer passages of variants which could not be given as 'star' passages in the footnotes, eleven refer to the Southern Recension of which D_7 also follows, while appendix No. 4 comes from the Northern recension. Appendix 5 a फलश्रुति for *mahābhārata* to the end of *adhyāya* 40. Yudhiṣ ṭhara's *Rājyābhis'ekha* is found only in T_2—(Telugu manuscript number 2). The critical notes of these two fascicules are valuable.

Fascicule 21 of this critical edition of the Mahābhārata forms Part III of the S'āntiparvan. It contains 218 pages and 1672 of s'lokas. There are 136 'star' passages in the footnotes. There are no appendices, *i.e.* long passages omitted in the constituted text but found in one or more manuscript or version and too long to be included as 'star' passages. The single passage of some length (43 lines) being the S and D_7, text of verses 1 to 21 of *adhyāya* 167 is printed in the footnote itself on pages 924 and 925, the constituted text being printed with '———' along the margin to show that the reading is less than certain.

The constituted text is based upon twenty-five manscripts of the Northern recension and nine manuscripts of the Southern Recension, four commentaries, one epitome and one translation. The critical notes are of unusual interest and very informative. Among

the questions of Yudhiṣṭhira and the answers of Bhiṣma, the following is worthy of special note, being reminiscent of Bhagavad Gita Page 841——*Adhyāya* 152.

युधिष्ठिर उवाच :

पापस्य यदधिष्ठानं यतः पापं प्रवर्तते।
एतदिच्छाम्यहं ज्ञातुं तत्त्वेन भरतर्षभ॥ XII-152-1

भीष्म उवाच :

पापस्य यदधिष्ठानं तच्छृणुष्व नराधिप।
एको लोभो महाग्राहो लोभात्पापं प्रवर्तते॥ XII-152-2

The text of Fascicule 20 dealing with the first part of Karṇaparvan edited by P. L. Vaidya is constructed upon 32 manuscripts comprising of 22 manuscripts of the Northern recension and 10 of the Southern. The testimonia consists of four commentaries, three epitomes and one translation. " The manuscripts are not consistent in their values." " Some manuscripts which, in earlier stages represented the Northern recension developed a tendency to go over to the Southern recension." We shall await the final introduction by the editor in the second and last fascicule for full details of these features.

The 320 pages and 2557 s'lōkas comprising this fascicule are supplemented by 479 'star' passages, being matter found in one or other version or manuscript but omitted in the constituted text. The longer passages will be given in the appendix in the last fascicule. The additional stanzas given in footnotes in this parvan are not generally of a character to alter the current of thought or import new ideas. Among the 'star' pasages, item 24 is found in all manuscripts except the S'ārada Version and item 53 in all manuscripts except Grantha and Maḷayālam versions. The ground for their exclusion from the constituted text is not clear. 'Star' passage 388 on page 262 appears to be an incongruous addition by Bhāgavatha copyists, Telugu and Grantha, in an irrelevant context. Among the minor variations noticed in the footnotes the entry "ओं नमो भगवते रुद्राय" in D_2 (vide page 134) is peculiar and is unintelligible in that place, unless it be the beginning of a

new day's copying by a S'aiva devotee. It is interesting to note that there is general agreement among manuscripts about the अशरीरि वाक् in 8-12-15 and 16 on page 81, with only minor variations of syllables:

चन्द्रार्कानिलवह्नीनां कान्तिर्दीप्तिबलद्युतीः ।
यौ सदा बिभ्रतुर्वीरौ ताविमौ केशवार्जुनौ ॥ VIII-12-15

ब्रह्मेशानावविजय्यौ वीरावेकरथे स्थितौ ।
सर्वभूतवरौ वीरौ नरनारायणावुभौ ॥ VIII-12-16

An interesting reference to Yavanās about which all manuscripts are uniform is worthy of notice (Page 271: VIII-30-80).

सर्वज्ञा यवना राजञ्शूराश्चैव विशेषतः । VIII-30-80

We heartily compliment the Editors and the Bhandakar Oriental Research Institute for the speedy publication of these fascicules.

A. V. R.

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